Austin Text

Austin was first designed for the elegant display typography of *Harpers & Queen*, a British fashion magazine, and Paul Barnes had long wanted to augment the delicate display face with a more rugged version for smaller sizes. The result is a highly personable text face firmly in the British tradition, hewing much closer to the original types—cut by Richard Austin in the late 18th century for the printer John Bell—that had originally inspired the Austin family.

Available in five weights, Austin Text matches the full range of the original Austin family, going all the way up to the heavy Fat weight. While Austin has a narrow proportion, Austin Text matches the comfortable proportions of Richard Austin’s original text faces, and the elegance of his italics. The italics have the same set of swashes as the display, and the romans feature small capitals. The family offers several different kinds of figures, with the three-quarter-height style favored by Austin and Bell as the default, along with traditional oldstyle and lining figures.
Different printing methods – and different taste – make for disparate requirements in the overall color of a block of text, so we have included two different Roman weights in the Austin Text family. Austin Text Roman is lighter and airier, working best at slightly larger sizes and on uncoated paper. Austin Text Roman No. 2 is noticeably darker, giving it a more forceful presence on coated paper and allowing use at smaller sizes.
The Old English East India Company was established in 1600 and granted a Royal Charter by Queen Elizabeth. In their first seven voyages, which they fitted out for India, they appear to have traded mainly in saltpetre, cotton, silk, tea, and opium. In 1671

The team may combine forces
As a joint stock
& TOOK
RAID
Glean
THIS QUICK MAVERICK IS ARGUABLY A QUITE PERCEPTIVE ONE
Our intention was to produce a spirit that matured relatively early, but also had Multiple agencies—including the CIA, FBI, NSA, and MI6—are investigating next
AND OUR INHERENT PROCLIVITIES? DO THEY NOT INVITE TYPE
With names like Isabella Rossellini, Robert Wilson, and Matthew Barney making

STUDIOS WERE CRANKING OUT MORE THAN 1000 PAGES A DAY
Nach Erhalt des Missionsauftrags des Kaisers und der Zustimmung des 7822
Les Annales de saint Nicaise rapportent qu’en 1268 « l’église de Reims célébré
POCOS DISTritos HISTÓRICOS LOCALES EMPEZARON CUANDO
Deze lijn liep van Muiden via Woerden en Goegjanswellesluis tot Gorinchem

GIVEN THE ERRONEOUS TRANSLITERATIONS WERE BANKED
Großbanken büßen mit Rekordstrafen für zweifelhafte Geschäfte in der
Do ponto de vista urbanístico, a aceitação dos edifícios altos nos grandes
NUMBER NINETY WAS THE LAST OF THE CURREN'T FOR M
Are we to expeč from pop art anything more than sugar-coated dadaism

IN THE REPORT OF 1738, THEY STATED “WITH ALL RESPECT
Widzowie zobaczą nawet kuchenne laboratorium w którym fachowcy
El proyecto ha estado en la cabeza de Martin Scorsese durante más de
THE TOASTING HEAT & DURATION AFFECTS SUCH FLAVOUR
Somente as decisões finais já notificadas aos destinatários podem ser

THERE IS A THREAT TO THE PARK’S SANCTITY THAT NONE
Er zijn veel misverstanden over het idee van de archetypen van een
It was commissioned in 2008 by the New York Review of Books but
IN 1967, IAN MADE MANY VISITS TO SPAIN FOR AN OLOROSO
Dans le panthéon égyptien certains Dieux prennent l’apparence
THE SPANISH WAR, which began in 1739, and the French war which soon followed it occasioned further increase of the debt, which, on the 31st of December 1748, after it had been concluded by the Treaty of Aix-la-Chapelle, amounted to £78,293,313. The most profound peace of the seventeen years of continuance had taken no more than £8,328,354 from it. A war of less than nine years’ continuance added £31,338,689 to it (Refer to James Postlethwaite’s History of the Public Revenue). During the administration of Mr. Pelham, the interest of the public debt was reduced from 4% to 3%; or at least measures were taken for reducing it, from four to three per cent; the sinking fund was increased, and some part of the public debt was paid off. In 1755, before the breaking out of the late war, the funded debt of Great Britain amounted to £72,289,673. On the 5th of January 1763, at the conclusion of the peace, the funded debt amounted to £122,603,336. The unfunded debt has been stated at £13,927,589. But the expense occasioned by the war did not end with the conclusion of the peace, so that though, on the 5th of January 1764, the funded debt was increased (partly by a new loan, and partly by funding a part of the unfunded debt) to £129,586,782, there still remained (according to the very well informed author of Considerations on the Trade and Finances of Great Britain) an unfunded debt which was brought to account in that and the following year of £975,017. In 1764, therefore, the public debt of Great Britain, funded and unfunded together, amounted, according to this author, to £139,516,807. The annuities for lives, too, had been granted as premiums to the subscribers to the new loans in 1757, estimated at fourteen years’ purchase, were valued at £472,500; and the annuities for long terms of years, granted as premiums likewise in 1761 and 1762, estimated at twenty-seven and a half years’ purchase, were valued at £6,826,875. During a peace of about seven years’ continuance, the prudent and truly patriot administration of Mr. Pelham was not able to pay off an old debt of six millions. During a war of nearly the same continuance, a new
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AUSHEWIR DAS GESAMTBILD UNSERES heutigen Lebens nur mit unseren Augen an, so können wir die Folgerung ziehen, daß dieses Gebilde einen chaotischen Charakter trägt, und es kann uns nicht wundern, daß diejenigen, welche sich in diesem scheinbaren Chaos unwohl fühlen, der Welt entfliehen oder sich in geistigen Abstraktionen verlieren wollen. Doch jedenfalls muß es uns klar sein, daß diese Flucht vor der Wirklichkeit ein ebenso großer Irrtum ist wie jene Anlehnung an den reinsten Materialismus. Weder die Flucht in das Mittelalter, noch der von verschiedenen Kunsthistorikern empfohlene Wiederaufbau des Olympos kann und die Lösung bringen. Unsere Zeit hat eine andere Mission zu erfüllen als die des Mittelalters und des Hellenismus. Um die Aufgabe unserer Zeit richtig zu verstehen, ist es notwendig, daß wir nicht nur mit unseren Augen, sondern vielmehr mit unseren innerlichen Sinnesorganen die Lebensstruktur erfassen. Haben wir einmal die Synthese des Lebens aus der Tiefe unseres Wesens gewonnen und als Inhalt von Kultur und Kunst anerkannt, so wird es uns nicht schwer fallen an Hand von Dokumenten, die uns die

DER VAR EN LILLE HAVFISK af god familie, navnet husker jeg ikke, det må de lerte sige dig. Den lille fisk havde attenhundrede søskende, alle lige gamle; de kendte ikke deres fader eller moder, de måtte straks skøtte sig selv og svømme om, men det var en stor fornøjelse; vand havde de nok at drikke, hele verdens hav, foden tænkte de ikke på, den kom nok; hver ville følge sin lyst, hver ville få sin egen historie, ja det tænkte heller ingen af dem på. Solen skinnerede ned i vandet, det var så klart, det var en verden med de forunderligste skabninger, og nogle så gruelig store, med voldsomme gab, de kunne sluge de attenhundrede søskende, men det tænkte de heller ikke på, for ingen af dem var endnu blevet slagt. De små svømmede sammen, tøt op til hverandre, som sildene og makrellerne svømmer; men som de allerbedst svømmede i vandet og tænkte på ingenting, sank, med forfærdelig lyd, ovenfra, midt ned imellem dem, en lang, tung ting, der slet ikke ville holde op; længere og længere strakte den sig, og hver af småfiskene, som den ramte, blev kvast eller fik et knæk, som de ikke kunne forvinde. Alle småfisk, de store med, lige oppe fra havets flade og

EN ESTA CONFERENCIA NO PRETENDO, como en anteriores, definir, sino subrayar; no quiero dibujar, sino sugerir. Animar, en su exacto sentido. Herir pájaros soñolientos. Donde haya un rincón oscuro, poner un reflejo de nube alargada y regalar unos cuantos espejos de bolsillo a las señoras que asisten. He querido bajar a la ribera de los juncos. Por debajo de las tejas amarillas. A la salida de las aldeas, donde el tigre se come a los niños. Estoy en este momento lejos del poeta que mira el reloj, lejos del poeta que lucha con la estatua, que lucha con el sueño, que lucha con la anatomía; he huido de todos mis amigos y me voy con aquel muchacho que se come la fruta verde y mira cómo las hormigas devoran al pájaro aplastado por el automóvil.

Por las calles más puras del pueblo me encontraréis; por el aire viajero y la luz tendida de las melodías que Rodrigo Caro llamó “reverendas madres de todos los cantares”. Por todos los sitios donde se abre la tierna orejita rosa del niño o la blanca orejita de la niña que espera, llena de miedo, el alfiler que abre el agujero para la arracada. En todos los paseos que yo he dado por España, un poco cansado de catedrales, de piedras muertas, de paisajes con alma,

ČESKY (CZECH)
AUSTIN TEXT ROMAN, ITALIC, 10/12 PT

ČAKOLI KLIMŠOVA NENAPSALA KNIH mnoho, přece zná ji ta naše četbychtivá mládež tuze dobře. Zná ji zejména z knih: Z jara do léta, Kniha báchorek, Paleček a Malenka, Z růží, Rodinná skříňka a j., a pak z různých časopisů pro mládež, do nichž velice pilně přispívá. Její práce vesměs děti naše rády čítají, poněvadž skutečně vynikají vám, čeho se na dobré četbě žádá. Však Klimšova také pracuje s láskou, pracuje opravdově vážně a nevydá nic na světlo, co by důkladně nepodrobila soudu svému i soudu jiných. A to právě dodává jejím prácem tě pravé ceny. Nuže seznamte se se životem této tiché a skromné pracovnice, seznamte se i s jejími peknými spisy. Klimšova narodila se 7.dne měsíce prosince roku 1851. v Poličce. Otec její byl dosti zámožným a váženým měšťanem, měl v Poličce dům a byl dlouhá léta členem obecního zastupitelstva, ba i městským radním. 

Při domě měli Klimšovi zahrádku. Něžná matka Bohumilčina milovala totiž velice květiny a při tom lnula také velikou láskou ku zvířatům. Byla dobrá, o vše, ale zvláště o děti své starostliva, při tom pilná, šetrna a skoro až příliš skromna. Podobala se, zvláště v pozdějším svém věku, na vlas těm prostosrdečným a
Klockan var mellan åtta och nio den vackra majmorgonen, då Arvid Falk efter scenen hos brodern vandrade gatorna framåt, missnöjd med sig själv, missnöjd med brodern och missnöjd med det hela. Han önskade att det vore mulet och att han hade dåligt sällskap. Att han var en skurk, det trodde han icke fullt på, men han var icke nöjd med sig själv, han var så van att ställa höga fordringar på sig, och han var inlärd att i brodern se ett slags styvfar, för vilken han hyste stor aktning, nästan vördnad. Men även andra tankar döko upp och gjorde honom bekymrad. Han var utan pengar och utan sysselsättning. Detta senare var kanske det värsta ty sysslolösheten var honom en svårfiende, begåvad med en aldrig vilande fantasi som han var. Under ganska obehagliga funderingar hade han kommit ner på Lilla Trädgårdsgatan; han följde vänstra trottoaren utanför Dramatiska Teatern och befann sig snart inne på Norrlandsgatan; han vandrade utan mål och gick rätt fram; snart började stenläggningen bli öjäm, träkakar eftertryckte stenhusten, illa klädda människor kastade missförståndena blickar på den snyggt klädde personen som så tidigt besökte deras kvarter och

Sadek genç, araladiği kapiyi çekince, yine birden kararan sanduka sükunu içinde, İskender Paşa, gelyansiz ibadetine başladı. Artık dünyaya dair hiçbir umidi kalmasız. İstediği yalnız bir iran selametidi. Vâkıa korkak bir adam değildi. Ama, muhakkak bir ölümü her gün, her saat, her dakika, hatta her saniye beklemek... Onun cesaretini kırmış, sinirlerini zayıflatmıştı. Evet, ya kafası kesilecek, ya boğulacaktı! Düşündükçe, ensesinde soğuk bir satırın sarih temasını duyar gibi oluyordu. Bu sarih temas silinirken karşısında kendi boğuk hayali gelirdi; gözleri patlamış, kavuğu bir tarafa yuvarlanmış, boynu yağlı bir kement ile sıkılmış, ayaklarından pabuçları çıkmış, ipek kuşağı çözülmüş, karanlık, köpüklü ağzından siyah dili sarkmış bir naaş... İskender Paşa’nın yerde sürünen ölüsü! Titrer, gözlerini oğuşturur, yine salât-ü selamlarını çekmeye başladı. Yakın akbetinin bu uzvi hatırası o kadar bariz, o kadar kuvvetliydii ki... Çokuklüğünun saf muhayalesini süslenen cennet bahçelerini, hürü, gözlem alaylarını, Tuba ağacını, Sırat köprüsünü şimdi düşünemiyordu bile... Zihni durmuştu. Sinirleri, beyni pek yorgundu. Yemek yiymiyordu. Boğazına kuruşandır bir yumruk...
Ham & “Eggs” for (under) £28?
Mayo & ‘Ketchup’ for €17.99?
Quilts & [Covers] for $24.65

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DEACTIVATED

Hastening Inactivity *Yesterday’s Fact*
*RANKS Rakishly PICKER KRAFT*

Quelled Quite QUICKLY & QUIETLY
Exchange Rate: $1300 = £796.10
Over ¾ majority, but ¼ abstaining
A landslide vote of 1,294 to 6,570

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Regulation REALLY SCRAMBLERS
Natural availability tall gelatines
RANKS Quickly OKRA naturally

DEACTIVATED

A Jump Made Twice Never Quits
Various Weathering Yesterdays
*WAVERS ¾ Jack’s Yellow Quilt*

JOKINGLY Quivering Yiddish
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Paul Barnes (born 1970) is a graphic designer specializing in the fields of lettering, typography, type design and publication design. In the early 1990s he worked for Roger Black in New York where he was involved in redesigns of *Newsweek*, US and British *Esquire* and *Foreign Affairs*. During this time he art directed *Esquire Gentleman* and U&lc. He later returned to America to be art director of the music magazine *Spin*.

Since 1995 he has lived and worked in London. He has formed a long term collaboration with Peter Saville, which has resulted in such diverse work as identities for Givenchy, ‘Original Modern’ for Manchester and numerous music based projects, such as Gay Dad, New Order, Joy Division and Electronic. Independently he has created identities for luxury Italian shoe manufacturer, Gianvito Rossi and German publisher, Schirmer Graf. Barnes has also been an advisor and consultant on numerous publications, notably *The Sunday Times Magazine*, *The Guardian* and *The Observer* Newspapers, *GQ*, *Wallpaper*, *Harper’s Bazaar* and *frieze*. He has designed many books for publishers all over Europe including, Schirmer Mosel, Oxford University Press, the Tate and the iconic Schirmer Graf series.

His interest in the modern and vernacular is encompassed in his type design ranging from the contemporary such as for Björk, through to the extensive traditional British modern, Brunel as seen in *Condé Nast Portfolio*. Whilst consultant to *The Guardian* he designed Guardian Egyptian with Christian Schwartz. Following the redesign of The Guardian, as part of the team headed by Mark Porter, Barnes was awarded the Black Pencil from the D&AD. They were also nominated for the Design Museum ‘Designer of the Year’. In September 2006, with Schwartz he was named one of the 40 most influential designers under 40 in *Wallpaper*. A year later *The Guardian* named him as one of the 50 best designers in Britain.